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The
**SCREEN
GUILDS**
Magazine

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February 1936

VOLUME 2 ❖ NUMBER 12

*T*HE greatest mystery on earth is what happens to a tender new story in Hollywood. What forces act upon it? What will prevent it from losing its way forever in the cinematic wilds?

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Number 12

The Government ... An Unfair Competitor of Labor

UNDER American standards, competition unfair to labor should not exist. Yet, right here at home in the motion picture industry, we not only have unfair competition in the acting ranks, but it is encouraged and applauded by our own government. I am referring to the practice of the use by motion picture studios of Army, Navy and Marine forces in the production of certain types of pictures, while trained civilians who should be doing the work of these government bodies remain unemployed and badly in need. Two most recent illustrations of this point concern the production of "U. S. Smith" by Columbia and "Sons O' Guns" by Warner Bros.

"U. S. Smith" is being shot at the Marine base in San Diego, and members of this branch of the service appear on the screen in formation, in background and action shots. The reason for their use, apparently, is to give the picture "production value", without costing the studio a penny in salaries. The same story was produced at Universal by Producer Saxe as a silent film about 1928, and in the original production, motion picture workers were used exclusively.

At Warners, a more obvious violation of fair competition is apparent in "Sons O' Guns." There, about 200 members of the 160th regiment of the California National Guard are acting, costumed as German soldiers, displacing an equal number of needy motion picture workers. And a large number of these National Guardsmen have regular employment elsewhere, from which they have

secured leaves of absence to accept work on the picture. For this picture, I have been told, the men prepared their routines during their regular drill periods before they went on salary at the studio.

THIS is not a new condition. In fact, its appearance here as an article might be repetition. But I feel it is worth repeating that we, the Guild, have been fighting to correct these abuses for the past two years with no tangible results. The Screen Actors'

WELCOME, SCREEN DIRECTORS' GUILD

The Screen Actors' Guild and The Screen Writers' Guild in joint meeting, January 20, 1936, unanimously adopted the following resolution:

RESOLVED: That the Boards welcome the formation of The Screen Directors' Guild and extend to its officers and directors every good wish for its success. The Boards wish to offer every cooperation and to assure the Screen Directors' Guild of their willingness to act jointly upon all common problems.

Guild demanded the correction of this practice under the N. R. A. On October 6, 1934, I analyzed the situation as follows in a letter to Mr. Harry Crites:

"The Government forces are unfair competition to civilian labor because their services are free and their equipment costs the studio nothing . . . In this case the government feeds the military forces, pays their wages and furnishes the equipment to the studios without cost. We taxpayers are losing two ways: we are denied the right to work because the studios are able to obtain free labor, and we have to pay the salaries of our competitors . . .

By Aubrey Blair

... Secretary of the Junior Screen Actors' Guild who explains a deplorable condition of unfair competition and what the Guild is doing about it.

"The general public has to pay at the box office for the picture that it contributed to produce. These pictures are produced under the ruse of education, and I must concede that they are educational from the standpoint of chiseling. They deprive the worker of his opportunity to earn an honest living.

"The studios use the alibi that they are exploiting the Government Forces, that they are after the real thing . . . (while) . . . the only real thing they are after is to have Mr. John Public foot the labor bill so that the same studios in turn can sell it

back for millions of dollars and profit.

"Let's look at the past military productions made with 100% Hollywood actors: The hit of all time, "The Big Parade", the original "What Price Glory," . . . "A Farewell to Arms", the English army in "Cavalcade", the German army in "All Quiet on the Western Front", the Russian army in "The Volga Boatman", the Mexican army in "Viva Villa", the Roman army in "Cleopatra" (all fall in this classification). In fact, every army on earth

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Best Performance of January

THREE men, one who never before has been on the American screen, another who has just returned to motion pictures after two years' absence and the third, a star of many successes win the awards for the Best Performances of January according to the votes of the members of the Screen Actors' Guild. The poll was based on the 27 pictures released in Los Angeles between December 21 and January 19.

For his portrayal of Sidney Carton in the Metro-Goldwyn-Mayer production of "A Tale of Two Cities", Ronald Colman was selected on the greatest number of ballots and wins the award for the Best Performance of January. "A Tale of Two Cities" apparently contained many fine performances for four other members of the cast received one or more votes, representing the first time in eight months since the inception of the selection that so many from one picture have been mentioned.

First Honorable Mention was won by Eric Linden for his playing of Richard in "Ah, Wilderness!", also a Metro-

Goldwyn-Mayer picture. A youth who sky-rocketed to motion picture fame slightly more than two years ago, Linden left Hollywood and the screen. This is the first role since his return.

ERROL Flynn, who makes his American screen debut as Peter Blood in the Warner Bros. picture, "Captain Blood", is voted second Honorable Mention in the poll.

With no women in the current awards, the actors outnumber the actresses almost two to one in the eight months since these monthly awards have been made by the votes of members of the Screen Actors' Guild. Of the 26 winners to date, there having been two ties, 17 men and but nine women have been selected for laurels.

Sixteen players from nine pictures received one or more votes, and again, as has happened several times previously, the winners have appeared in the same pictures that have won the Best Screen Play awards.

Best Screen Play of January

THE screen adaptation of a Broadway play success and the screen plays of two masterpieces of fiction received the greatest number of ballots in the voting by the members of The Screen Writers' Guild for the Best Screen Play of January.

For their work of adapting Eugene O'Neill's play, "Ah, Wilderness!", to the screen, Albert Hackett and Frances Goodrich win the first award. The picture was produced by Metro-Goldwyn-Mayer. S. N. Behrman and W. P. Lipscomb, writers of the screen play of Charles Dickens' "A Tale of Two Cities", are awarded Honorable Mention, having received the second highest number of votes, and Casey Robinson rates the third award, according to the ballots, for his screen play of Rafael Sabatini's "Captain Blood". "A Tale of Two Cities" was produced by Metro-Goldwyn-Mayer, while Warner Bros. made "Captain Blood."

HACKETT and Goodrich, who always work as a team, have a great number of screen successes to their

credit. Among the better known screen plays for which they received screen credit are "The Thin Man", "Hide-Out" and "Fugitive Lovers."

Lipscomb, who wins first Honorable Mention, in collaboration with Behrman, has established an enviable record in the slightly more than one year since he arrived in this country from England. He has written, either alone or in collaboration, the screen plays of "Clive of India", "Les Miserables" and "Cardinal Richelieu." Behrman, a famous playwright, has "Queen Christina" and "As Husbands Go" among his list of screen credits.

Robinson, winner of the second Honorable Mention, has written a number of successful screen plays either alone or in collaboration. Among the better known on his list are "Golden Harvest", "Eight Girls in a Boat", "Strictly Personal" and "Here Comes the Groom".

Fifteen of the 27 pictures released in Los Angeles between December 21 and January 19 received one or more ballots in the voting, which was the most spirited of any to date.

THE LIST OF LOS ANGELES RELEASES APPEARS ON PAGE 19

Best Performance



Ronald Colman

as Sidney Carton in
"A TALE OF TWO CITIES"
Produced by Metro-Goldwyn-Mayer

HONORABLE MENTION

Eric Linden

as Richard in
"AH, WILDERNESS!"
Produced by Metro-Goldwyn-Mayer

Errol Flynn

as Peter Blood in
"CAPTAIN BLOOD"
Produced by Warner Bros.-First National

Best Screen Play



Frances Goodrich and Albert Hackett
Screen Play Writers of
"AH, WILDERNESS!"

From the Play by Eugene O'Neill
Produced by Metro-Goldwyn-Mayer

HONORABLE MENTION

"A TALE OF TWO CITIES"
Screen Play by **W. P. Lipscomb** and
S. N. Behrman

From the Novel by Charles Dickens
Produced by Metro-Goldwyn-Mayer

"CAPTAIN BLOOD"

Screen Play by **Casey Robinson**
From the Novel by Rafael Sabatini
Produced by Warner Bros.-First National

Is It Good or Bad?

IT'S a day and age of carelessness, all right. Dizzy persons step in front of speeding motors, they beat trains to crossings, they invest in the stock exchange, they cry down the AAA and they let their insurance lapse.

I wouldn't mind any of this: they can go on killing themselves, giving themselves heart failure; becoming bankrupt, returning to a 1920 social existence or endangering their burial funds. That's all their own business. But, when they start tossing catch lines and phrases at me that "don't add up," that's when I throw my hat in the ring, take off my purple bath robe, strip down to a jockey short and start milling about the canvas.

I can't stand it. I really can't. Can you, when a girl tells you you're "a sight for sore eyes"? Do I help her eyes or do I hurt them? Am I really a "sight" or do I just seem that way from falling asleep in the barber's chair? And has the dame actually got sore eyes or does she say that just to get my sympathy? What the hell *does* she mean?

So I snap at her, I'm that mad. And she counters with, "Oh, so you're in high dudgeon this morning, eh?" I'm in "high dudgeon"! Where *is* "high dudgeon"? I know it's derived from the Welsh word *dygen* and it means "malice"—but how can I go to "malice" and is it nice country once I get there?

WHAT if I turn away from her, "give her the cold shoulder"? What can she do with it? Will she resent it or love it? Will I have a pest on my hands or a sweetheart and why must my shoulder be "cold" when I'm in perfectly good health? How does she know I've given it to her—and maybe she doesn't want it as a gift! Did you ever think of that?

"Oh," she ohs me, "you're putting me on the carpet." Really, I haven't made a pass at her. Anyway, we're standing on the sidewalk and the nearest carpet is in a furniture store two blocks down and a half a block to the

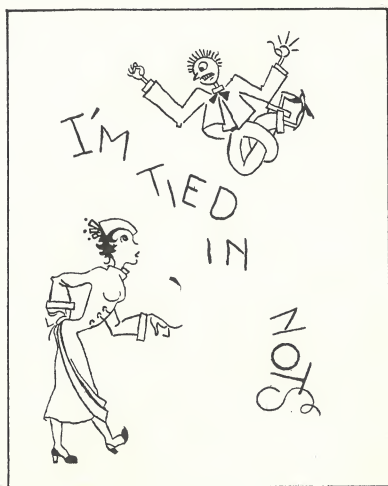
right in a place called "Zisser's." "On the carpet"! What carpet? But, say, here's a thought: What if I had a carpet and did put her on it—would that be good or bad? Would she like it or would I? And what kind of carpet would you use?

"Aw," I finally answer, "I didn't say 'Boo' to you." With that, I figure she'll walk away, now that I, according to everyone else's speech-carelessness, have insulted her. But she says: "What if you did say 'Boo' to me, that still wouldn't mean anything." I think a moment. Maybe she's got something there. First I'm puzzled, then bewildered, then flabbergasted. B'gad, 'Boo' doesn't mean anything, I finally realize. But maybe it does. Maybe it means I could scare her if I pursed my lips and puffed my cheeks and blew out a sound which means "Boo." So I try it. "Boo!" I boo at her.

"You slay me," she laughs, the crow's feet in her eyes doing a high jump up and down her face. But I didn't! She's standing there, right in front of me, sound of body, unsure of mind. I couldn't slay her in cold daylight, in cold blood, even if I did want to. I'm too meek for that. And why should I slay her,—because she didn't know what I meant when I say "Boo" to her? But I did say "Boo" to her and she said, "You slay me." My friends, I'm getting pretty mixed up.

I LEAVE her standing there. I'm fit to be tied. I know I am, so I ask a cop where I can get some rope. He looks at me and asks why. I tell him, "Because I'm fit to be tied." "How do you know you're fit?" he asks, and a pretty good question it is too, I realize

now. I stammer and cough. I know I'm in a spot. I look around for the spot, but it's gone. X marks the spot, I remember, but I have no X with me, so I let it go because the cop is starting to write down my name, address, operator's license number and the make of my car. Suddenly he says, "Where would you like to be tied?" "Where? Why, all over," I answer. He



By Allen Rivkin

... Who is bothered by the use of trite expressions in present day speech carelessness.

shakes his head. "Can't do it, sonny," he says. "You'll have to get yourself a medical and if the doc says you're fit, then you come back and I'll have the rope, all right." Heartsick and shattered, I walk away, mumbling.

Funny. I remember now I was mumbling, "Butter wouldn't melt in his mouth." He was a nice cop, too. Why should I criticize him? Or was I criticizing him? Just because I mumbled "butter wouldn't melt in his mouth" doesn't mean that I didn't like him, I argued. Maybe he's got the kind of a mouth butter *would* melt in! And why butter? Butter melts under heat and it's fine that way on toasted rye, but what's that got to do with the cop's mouth? Did I like the cop or did I hate him? Really, sometimes I wonder if . . .

Lennie's voice broke my reverie. "Well," he says,—and I looked up—"I see you got your old nose to the grindstone." Quickly I felt of my nose. It wasn't sharp or flattened out, either. "What grindstone?" I ask. He thinks a minute. Maybe he didn't think a minute. After all, a minute is sixty seconds and that's a long time to think—but did you ever try to hold your breath for sixty seconds? Lennie starts laughing. "Say," he says, "You're smart as a whip." I simply look at him. First I've got my nose to a grindstone and now I'm smart as a whip! It's damned aggravating if you know what I mean.

I'M trying to top him, so I say, "You're crazy like a fox." Now *he* looks worried! He doesn't know how crazy a fox is. Maybe he's never seen a fox. I haven't. I don't know anything about the mental status of fox, either, and it was just a wild guess on my part. I like wild guesses. Tame ones are—well, they're not interesting. There's nothing dangerous about them. Someday I should like to get up a safari and go into the jungle hunting wild guesses. Now *there's* a sport!

"Aw, go on!" Lennie finally says, "Why?" "Why what?" he asks.

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Should They All Be Named George Spelvin?

BABIES are still brought by the stork, there are no dishonest bankers, all policemen are models of propriety and honor, kissing is completely taboo (to the Japanese), religious groups are wholly made up of contemporary saints both clerics and laity. Ho hum! We are most certainly living in "the best of all possible worlds"—at least as far as the pictures go.

The cuts and objections—strictly censorship ideas—collated by the Hays office and various studios are simply appalling. Australia bans a picture which is passed in toto by England. Pennsylvania presents the mangled, deracinated wreck of a film which shows without cutting in New York and California. Where will it all end?

There is little doubt but what the industry itself is to blame for certain phases of state and local censorship. One reason is the very obvious bad taste—to say the least—which the producers indulged in unchecked over a period of years. Another is the introduction of sound with different problems. The third is the supine attitude of large producing organizations in the past few years. In the face of a small but determined group the collective courage of the industry, never very high, folded up like a pricked balloon.

Writers are directly affected by this condition. Creative effort is being restricted almost to the point of annihilation. And the end is not yet in sight.

Another phase of the problem—or a related one—might easily be dumped in the writers' lap. Practically every picture released today is being made the target of unscrupulous lawyers and individuals who promiscuously sue the various companies for anything from plagiarism to libel.

ABOUT three years ago I sold an original story to a major company and collaborated on the screen play. In searching for a name for the heavy—a very nasty person—a completely fictitious name was created. I was rather proud of the blooming thing. "A. E. Anderzian", to my mind, suggested a Levantine rug importer and yet was completely unlike any name I had ever seen. As a matter of fact it is the good old Scandinavian cognomen transported to Syria.

A couple of weeks ago, more than two years after the release of the picture, the studio called me and wished an affidavit as it was being sued by an

Armenian rug peddler whose name is not spelled the same but vaguely resembles my pet concoction. The suit is for libel and \$100,000.00. It was filed in New York County yet the rug peddler's name does not appear in the telephone book. One wonders who he is and where this man came from. Is it possible that some attorney dug him up to fit this situation? What possible basis can there be for a suit when the names of the fictitious character and the plaintiff are not spelled alike?

In itself this incident is not particularly significant but when it is considered as one of hundreds of suits brought against the various production companies, the bases of which are traced back to the writer through one channel or another, it becomes a problem which all screen writers must face.

It is not unlikely that some form of bonding writers themselves as a protection to the studios might be advanced—and the dangers of any such step must be evident to every writer. So it behooves all of the craft to be particularly careful in this respect.

Perhaps a statement to the effect that all characters, names and events are fictitious should be carried on the main title of every picture outside the biographical field. In any event this would show there was no intent to libel anyone and therefore greatly restrict the activities of many out and out chisellers whose suits are both an expense and annoyance to the industry.

SEVERAL nations have made formal representations about the use of their nationals as the heavies in many pictures. The Chinese, Mexicans, Italians, and now "The Armenians and the Greeks." Perhaps we should name every heavy George Spelvin and let it go at that. Yet I venture to say that somewhere out of city or plain would come a George Spelvin to sue everyone in the picture business.

This example is put down here only to show how insidious and far reaching is the censorship problem. Individuals, groups, societies, political entities up to nations themselves are all lending enthusiastic hands to restrict and numb the creative life of pictures.

The political possibilities of the radio so alarmed the gentlemen at Washington that they created a strict code governing this form of popular entertainment. For this reason pictures have pretty well stayed away from political subjects.

By Robert N. Lee

... Who explains the operation of Chiseling Lawyers who thrive on anything from plagiarism to libel against production companies, and censorship which threatens the annihilation of creative effort.

Today it is almost an impossibility to make adult entertainment in Hollywood. Yet plays and books are being written and produced which certainly are not fare for children or morons. The only solution seems to be the oft revived idea of theatres devoted wholly or in part to pictures which might be artistic triumphs and yet unsuitable for average audiences.

Why cannot major studios pool their resources and make a certain number of such pictures every year? It would be a marvelous outlet for the creative talent in pictures, an opportunity to write, direct and act without the constant stultifying pressure which the rather insane pattern of censorship exerts on our minds today.

THE so-called "Hays Code" takes cognizance of this type of picture and the following is quoted verbatim therefrom:

"A careful distinction can be made between films intended for *general distribution*, and films intended for use in theatres restricted to a *limited audience*. Themes and plots quite appropriate for the latter would be altogether out of place and dangerous in the former.

"Note: In general the practice of using a general theatre and limiting the patronage during the showing of a certain film to "adults only" is not completely satisfactory and is only partially effective.

"However, maturer minds may easily understand and accept without harm subject matter in plots which does younger people positive harm.

"Hence: If there should be created a special type of theatre, catering exclusively to an adult audience, for plays of this character (plays with problem themes, difficult discussions and maturer treatment) it would seem to afford an outlet, which does not now exist, for pictures unsuitable for general distribution but permissible for exhibitions to a restricted audience."

When will the Producers' Organization tackle this vital problem?

Let's Consider Policy for The Screen Guilds' Theatre

THE articles on the above subject by Harlan Thompson and Murray Kinnell which appeared in THE SCREEN GUILD'S MAGAZINE recently have apparently aroused some interest, as not only is the idea being seriously discussed around town but it is being hinted that plans are already advanced. While we are waiting for some definite announcement it may not be out of place to continue to explore the possibilities of such a theatre.

What hope is there for a theatre in Hollywood? Is there any place or demand for it? Has the desire to have a theatre here gotten beyond the stage of wishing we had one to play with and would individuals in the industry be willing to face the sacrifices they would have to make, financially and otherwise, in order to bring a creditable theatre into existence? Perhaps there is little hope for success in a community so dominated by pictures. There are so many arguments to be advanced against it that it would seem only to be the dream of visionaries and enthusiasts, something to be dismissed as an impractical proposition.

There is this however to be stated in favor of those who are nursing the idea. There is never a demand for a theatre, wherever you may launch it, only an opportunity. The demand is created after the theatre has justified its existence. There is no doubt that, as far as actors, writers and directors are concerned, they would all welcome the idea. The studios might be expected to realize its potential values and cooperate as far as schedules and contracts would permit and the public would support it insofar as the production warranted support.

If these assumptions are reasonable and the desire for a Hollywood theatre exists it would appear to be an easy matter to call it into being overnight and, under auspices of the two screen guilds, launch it with as fair a hope of success as ever theatrical barque sailed. However, it probably isn't as easy as that. There are problems of policy, casting and so forth. Let's turn here and

walk down Policy Avenue for a bit.

Should the theatre begin in a small and unpretentious way, relying on the importance of the play and the selection of a well-balanced cast or shall it be the policy to depend on being able to get picture stars for its drawing cards? When one thinks of a theatre in Hollywood the latter would seem to be the attractive and obvious thing about it and from the business point of view the sane and sensible thing to do, but in a final situation, when perhaps the theatre might be hoping for the release of a certain player, would not the interests and obligations of the studios have to take precedence?

And how is the situation to be met when in the crucial period of rehearsals someone in the cast is offered a picture engagement which he can't afford to turn down? It is at such times that players would be called on to make sacrifices and the contemplation of these problems suggests that it might be necessary to announce a full season of plays and engage a certain number of players for it, leading on to the idea of repertory in some form and perhaps an institution like The Theatre Guild of New York.

THERE may be ways of getting around these problems and good fortune might smile on some first efforts but it is a question whether a theatre can be conducted on any insecure basis with regard to its actors, or operate at all unless it could do so independently and on its own feet. As soon as it becomes necessary to mention the word "sacrifice" within its walls it will crumble and fall away.

Is Hollywood after all, with its movie influence and the certainty that the studios could not but be interested in the theatre, perhaps even offer to finance some productions, the best place to launch the theatre? Or should we think of a permanent theatrical institution removed from the danger of too close a contact with the picture industry? What about San Francisco, the traditional center of theatrical art on this Western

By Dudley Digges

... The well-known actor, for one year director of the Equity players in New York before coming to the Coast and pictures, walks down Policy Avenue in his weighted consideration of the Guild Theatre.

coast? Would the public there be more receptive to the idea and does it sound more like the logical place in which to launch a theatre?

There was more than a grain of sense in that suggestion of Mr. Kinnell's, that it is better to creep before you walk, especially in the matter of a theatre. The byways of theatrical history are strewn with the wrecks of ambitious programmes, but the plan of following in the footsteps of The London Stage Society which he suggested does not solve the problem of casting as we might meet it here today. An actor playing in the theatre might easily employ his spare time in the day rehearsing a play for a special Sunday performance but the situation is different when he comes home fagged out after a day at the studio.

THE length of time required for the preparation of a play under these circumstances would increase the likelihood of losing your players to pictures, nor is it likely that playwrights would intrust their plays to such conditions of chance. There are always hundreds of actors out of work in Hollywood and it would seem an easy matter to run a theatre with such a large and changing wealth of talent but only those who have sat in directors' chairs know how inevitably parts narrow themselves down to two or three suitable personalities, and if the player you have sought has been out of work for a long time what is he to do should a picture engagement at a good salary be offered him? As his forefathers have done before him he will probably stick to the play. There is something in the blood no matter what you say.

The Hollywood Theatre, if it is ever born, will probably be a very temperamental child and, because of the abundance of its literary and dramatic parents, great things will be expected of it. It will resent being regarded either

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Another Abuse Corrected

THE following could be written as a great Screen Actors' Guild victory. It could be embellished and could be reported as an all-important accomplishment (which it is to the sixty or seventy working actors who received jobs because of it.) But to us of the Screen Actors' Guild, it represents a routine case, successfully concluded because a Guild member and a studio head were made aware of the facts.

This incident represents, too, a matter of Guild policy—a plank in our platform. We feel that the industry owes the first opportunity for work to the trained actor who stands by the year around waiting and willing to answer at once any call. As we see it, the industry when possible should support those whose livelihood depends upon it, and only when the ranks of workers cannot adequately fill a classification, should outsiders be employed. Therefore when outsiders are given work in preference to trained motion picture players, we take the offensive to defend our own.

Near the end of December, the Junior Screen Actors' Guild was informed that 20th Century-Fox planned to use Victor McLaglen's Lighthouse, an exhibition troupe of Cavalry horsemen composed mainly of men employed outside the picture industry, in battle scenes for "Under Two Flags", even though horsemen comprise a large portion of the extra lists. It became our duty to do something about this, and in accordance with the policy of the organization to exhaust all methods of amicably adjusting a matter before pressing it further, the following procedure was followed.

THROUGH its secretary, the Guild immediately lodged a protest with Edward Eberle, the studio's production manager, and with Central Casting Corp. The latter said the matter was out of its jurisdiction. Mr. Eberle professed ignorance of the situation and assured us that motion picture players would be given the first opportunity to work.

When the Guild was informed, three days later, that the Lighthouse troupe was being fitted for costumes, its secretary again called Mr. Eberle who promised to investigate, and the matter was allowed to stop there. Several days later, further information was received. The men had been outfitted and had received a definite call for a location trip to Palm Springs over the week-end.

There still remained two amicable means of settlement. We attempted the first—the following telegram to Victor McLaglen:

December 28, 1935.

"THE EMPLOYMENT BY FOX OF SIXTY-FIVE MEMBERS OF YOUR LIGHTHOUSE HAS CAUSED A STORM OF PROTEST FROM THE MANY GUILD MEMBERS WHOSE SOLE SOURCE OF LIVELIHOOD IS THE PICTURE INDUSTRY STOP THEY COMPLAIN THAT MANY OF YOUR MEN HAVE OTHER SOURCES OF INCOME AND THAT THE WORK PROPERLY BELONGS TO THE HORSEMEN WHO DEVOTE THEIR LIVES TO THE INDUSTRY STOP AS ONE OF OUR MOST LOYAL AND VALUED MEMBERS WE FEEL YOU SHOULD KNOW OF THE STRENGTH OF THIS PROTEST AS IT WILL PROBABLY CAUSE ADVERSE PUBLICITY FOR YOUR ORGANIZATION.

SCREEN ACTORS' GUILD, INC.

We failed to receive an answer during the week that followed, so we tried the next step—the following letter:

January 8, 1936.

Mr. Darryl F. Zanuck
20th Century-Fox Studios
Westwood Hills, Calif.

Dear Mr. Zanuck:

The Board of Directors has instructed me to write you regarding the employment of Victor McLaglen's Lighthouse Troupe by 20th Century-Fox for the motion picture "Under Two Flags."

We are informed that a considerable number of these men are regularly employed outside the motion picture industry, and have secured leave of absence from their regular positions in order to take the work. This works a severe hardship upon many horsemen who depend for their livelihood upon motion picture work.

The Board felt that if these facts were put before you, you might reconsider your decision to use these men.

Yours very truly,

(Signed) Kenneth Thomson,
Secretary.

A Report

... Of the manner in which the Screen Actors' Guild handles routine problems for the economic benefit of its members.

This brought an immediate answer from Lew Schreiber, casting head of the studio to whom the letter had been referred, which explained:

"Please be advised that the reason we engaged these men was they are a trained organization and we had a lot of formation work to be done which required a trained organization, otherwise, had we gone out to pick individual men to do this work, it would have taken us quite some time to train them for the work that we had for them and this would have incurred a terrific expense."

IT hardly is necessary for us to report here that nine out of ten pictures requiring horsemen or cavalry men have been made with Hollywood actors. Among the most recent of this type are "Operator 13", "The Crusades" and "The Last Days of Pompeii."

Upon the receipt of the communication from Mr. Schreiber, we realized the matter required a more aggressive method of attack, so we proceeded to file protests with the other unions who had members riding in the McLaglen Troupe. This brought the case up for discussion on the floor of the Central Labor Council which started steps to place the picture and the McLaglen troupe on the unfair list.

In the meantime, and before it became necessary to force the issue with outside pressure, we received the following telegram from Mr. McLaglen:

ANSWER TO YOUR TELEGRAM WAS DELAYED OWING TO NEGLIGENCE ON PART OF MY SECRETARY I WAS ASKED BY COMPANY IF I COULD SUPPLY MEN DISCIPLINED IN CAVALRY DRILL AND MY ANSWER WAS YES AND NAMES TO THE NUMBER SEVENTY HAD APPLIED AMONG WHICH WERE SEVERAL UNION MEN STOP I ADMIT MY IGNORANCE OF THE FACT THAT THERE EX-

(Continued on Page 20)

Credit Where Credit Is Due

WS. VAN DYKE is a great and generous man. Witness his many outstanding successes, and the credit for them he gives to others, as reported by "Studio News," the M. G. M. giveaway to employees, exhibitors and others vitally concerned. The effusion was apropos of "Rose Marie."

Says Mr. Van Dyke, in part: "I can't take too much credit. No one person is responsible for a picture . . ."

"First there is the producer. It is up to him to select a good story; then to captain its passage through the metamorphosis to the screen.

"Together the director and producer must cast wisely. Then the cast does its work . . . The cameraman is an important link . . . the sound man is important . . . The Beauty of the picture comes largely from the work of the Art Director . . . The cutter cuts the final pattern from the whole cloth . . . The music department does its part . . . so does research . . . wardrobe . . . make-up . . . properties"

Since "Studio News" is a blurb sheet it is possible that these appreciations were written for Van Dyke by the publicity department, which modestly left itself out. And either pointedly or stupidly ignored a contribution to which many another director has owed most of his success and to which often admitted it. For Mr. Van Dyke's (and or the publicity department's) information there were two writers at work on "Rose Marie" before they ever heard of it (Otto O. Harbach and Oscar Hammerstein II, who wrote the original operetta) and the others (Francis Goodrich, Albert Hackett and Alice Duer Miller) who helped out with an odd job called the script.

THE tendency to belittle and sometimes (as in the above instance) ignore completely the writer's contribution to the finished picture stems from the early silent days. There were scarcely any proper writers; and the director's cuff was as likely as not his manuscript. Furthermore, after the picture was finished considerable added "writing" was likely to be let loose upon it. The producer, director, cutter and title writer could re-write a tragedy into a comedy with a few fast conferences, some new titles and a smart pair of shears.

On many pictures of those days a writer wasn't entitled to much credit. The director was entitled to a great deal, and got it. Even as silent pictures

lengthened and improved in quality the balance of credit was, generally and justly, in the director's favor. But the day that talking pictures first smote the public ear was the day that began to even the balance. The star's relative position remained the same. He or she sold most of the tickets, and it was his or her sex life that primarily fascinated the public. The fan magazines have never thrived on the private passions of writers and directors.

The director's contribution remains of major importance. He pilots the ship which the writer designs. If the design is bad the ship generally sinks despite valiant work at the re-take pumps. Any writer, with a vague smattering of sense, must credit his director generously when a good script turns into a good picture. And he generally does.

But producers, public, publicity departments and sometimes directors still blow few trumpets for the writing staff. If a picture is bad the script takes a general panning. If the picture is good the writing is politely approved with what minor adjectives are left after the cast and director have been honored.

Even a star is far more concerned with who is going to produce and who direct a picture than who is going to write the script. In failing to request, even insist, on a top-line writer he or she is rejecting the one dependable security to his or her lightly speculative artistic existence. If anyone cares to question this comment let him peruse the list of famous stars who have failed. The force that sucked them under was, in a great majority of cases, bad writing. Their pictures were expensively produced and directed through major megaphones, but the scripts were lacking. Conversely the stars who have sustained their success have done so in most instances on soundly written scripts.

PUBLICITY departments argue that exploitation for the writers of a screen play is valueless, because the public doesn't care. They are unquestionably right. The public has adopted the attitude of the business itself, i.e. that the writer's contribution doesn't matter a great deal. They will continue to be unaware of writer's names and past performances as long as present publicity policies continue. And it will continue until some shrewd producer or publicist wakes up to the fact that

goods can be sold under the trademark of dependable writers' names. A magazine's major selling point is the list of names on the cover. Plays have been sold for centuries on authors' reputations. Yet the name of a screen playwright is rarely discoverable in the barrels of blurb shipped from New York and Hollywood ahead of every picture.

One relatively cheap method of capitalizing an author's name value would be a concerted effort on the part of producers to publish the top screen plays. Often enough in recent years have pictures been made from plays so effectively that even the New York critics admit the Hollywood product surpassed the original play. Yet the original play can be found in the bookshop where it must sell sufficient copies to make publication profitable. The list of published screen plays is so meagre as to be virtually non-existent. This condition exists in the face of a relatively limited audience for the most successful play, while picture patrons are in the millions. These millions inevitably include thousands who would, with proper propaganda, be interested to build up small libraries of intelligently edited and illustrated screen plays in book form.

Publishers, however, are generally apathetic toward the idea, and will perhaps continue so until producers revise their attitude. This attitude is perhaps best indicated by the fate of an attempt a few years ago to collect, edit and publish an annual volume of "The Best Screen Plays of 193X." A publisher was very interested. A New York writer and critic was extremely anxious to assemble, and edit the material. But the studios were not simply un-cooperative to a project that could only react to their benefit. They were adamant. They would not release their manuscripts for publication. The project died.

THERE is yet another publicity stunt in connection with publication that is so simple and so obvious that it's neglect by publicity departments is more than surprising. This is the collection and publication of the seven or eight signal successes of a star. Norma Shearer and Greta Garbo would be excellent names for initial experimentation. Their devoted admirers are numbered in the scores of millions all over the world. A fraction of these

(Continued on Page 21)

The Actors' Ball Looks Like A Sell-Out

A COMPLETE sellout, with the possibility of transferring from the Biltmore hotel ballroom to the Biltmore Bowl, in order to take care of the unexpected number who wish to attend the third annual dinner and ball of the Screen Actors' Guild on Washington's Birthday. That is the indication at the time this magazine goes to press.

Some idea of the enthusiasm displayed this year may be learned from the astonishing fact that every special box for the event was reserved one week and a half after the announcement of the date of the ball. Exactly four weeks before the brilliant social affair, one-third of the tables had been reserved, and judging from the speeding up of reservations at this writing, there will be many disappointed people who delay in making their reservations.

Arrangements have been made with the hotel officials whereby the ball may be transferred to the larger bowl on notice as late as twenty-four hours before the scheduled date. Chairman James Cagney of the ball committee, and his fellow committee members, believes that at an affair of this kind there should be plenty of dance floor space so guests will enjoy themselves. So, if the sale of tickets indicate that floor space must be sacrificed for tables, the bowl will be taken.

Every effort is being made to make this the greatest social event in the history of the Guild. The past two events of its kind have been tremendous successes, but committee members declare this one will be something to talk about for a long time. The talent for the program of entertainment, or "floor show," if we may use the expression, will all be drawn from the ranks of the screen fraternity. This program will be a snappy one. Not a single dragging number. At this writing the program is in the process of development, but already definitely "set" are several outstanding performers.

MARIA Gambarelli, who leaves Hollywood shortly to take complete charge of all ballets and be the premier ballerina at the Metropolitan Opera House in New York, will do two new numbers specially evolved for the occasion. They will be a Tango and a Rhumba danced entirely on her toes. Incidentally, this will be Miss Gambarelli's only public appearance before going to the Metropolitan next season.

Manuel Perez, internationally famous Spanish dancer, will do a special

early California dance number that is said to be one that is unsurpassed. Bill Robinson will do a novelty ballet number "in tap", as he describes it. Phil Regan will lend his golden tenor voice for a song.

Victor Young's orchestra, that has sprung into such popular favor since being heard over the radio on the Al Jolson program every Saturday night, will furnish the music. One of the musical features to be presented that evening by Mr. Young will be a brand new waltz written by himself, with lyrics by Herb Magidson, who did the lyrics for "The Continental." This number will be called "The Hollywood Waltz", and is dedicated to the Screen Actors' Guild. Those who have heard it say it will sweep the country.

Another feature of this year's ball will be the appearance of more guests from outside the industry than ever before. Many prominent folk from the eastern cities, here to witness the Santa Anita \$100,000 Handicap on the after-

By Hal Hall

... Who is doing the job, and a nice one, too, of publicizing the Third Annual Screen Actors' Guild Ball.

noon of Washington's Birthday, will be present at the ball in the evening. As a matter of fact, the Screen Actors' Ball is already being called the topper for a great day.

Dolores Del Rio has been chosen as the official hostess for the occasion, and will have a table of ten.

AN unusually large number of brilliant parties will make merry. The largest individual reservation to date is that of Isabel Jewell who will have a table with nineteen guests. The Robert Montgomerys will have a party of ten as will the Franchot Tones and the Max

(Continued on Page 20)

The Chefs At Work (And Play)



It's an old Guild custom—this business of posing for publicity stills. Here you see Edward Arnold and Lois Wilson with Chef Gus Wasser of the Biltmore taking "the pause that refreshes" between the arduous duties of preparing the Diamond Jim stuffing and the famous Lois Wilson salad for the Third Annual Screen Actors' Guild Ball to be held at the down-town hotel on Washington's Birthday.

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of
The Authors' League of America

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Insignia Cuts Available

THE Executive Board again wishes to inform members that insignia cuts bearing the legend "Member of The Screen Writers' Guild" are available at the offices of the daily trade-press. The



logotypes which appear in this column have been made in two sizes to fit different copy requirements. The larger or 1/2-inch size should be used in advertisements of one-half page or more, while the smaller (3/8-inch) drawing can best be inserted in copy of smaller space requirements.

When you order an advertisement, be certain to request that the cut be included. If you find it is not available get in touch with the Guild office, Gladstone 4181, and the cut will be loaned either to you or to the printer.

Monthly Awards to be Continued

AT a combined meeting of the Board of Directors of the Screen Actors' Guild and the Executive Board of The Screen Writers' Guild, January 20, 1936, the matter of a yearly award by the two organizations for the Best Performance and the Best Screen Play was discussed at some length.

It was pointed out by several of those in attendance that yearly awards had little practical value. On the other hand, the awards for current releases were made while the performances and screen plays were fresh in the minds

of those voting. Another quality of the monthly award discussed, was the publicity value to the winning pictures at the box-office when the awards were made while the pictures were still being seen at first-run theatres in many sections of the country, and were still in the majority of neighborhood and second-run houses.

By almost an unanimous vote of the Boards of the two organizations, it was decided to abandon the MAGAZINE's plan for yearly awards, but to continue the present method of monthly selecting a Best Performance and Best Screen Play and two Honorable Mentions for each classification.

30 New Members

SINCE the last publication of new members in the MAGAZINE, 30 writers have been approved for membership in The Screen Writers' Guild. This brings the total membership of the Guild to slightly over 830. The 30 new members are as follows:

M. Clay Adams	Robert Lee Johnson
Richard Blake	Mark Kelly
A. Laurie Brazee	Joseph Krumgold
Ralph Bettison	Arthur Lake
Bessie Bacon	Emmet C. Lavery
Franklin Coen	Howard Lindsay
S. G. Duncan	Richard Maibaum
Samuel Engel	William Brown
Virginia Faulkner	Meloney
Patsy Flick	Frank O'Connor
Howard Forrester	Sherman Rogers
Harold Goldman	Milton Royce
Gladys Hurlbut	Victor Shapiro
Adrian Johnson	Tess Slesinger
	Harry Tugend

Sillcox Returns to New York

COMPLETING her business here, Miss Luise Sillcox, Secretary of the Authors' League of America, returned to New York on January 10. She was here working out further details on the plans to bring about better protective measures and closer affiliations of the various units of the League, of which The Screen Writers' Guild is a member.

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Arbitration Appreciated

THE following letter received by the conciliation commission is self explanatory.

January 21, 1936.
6841 Alta Loma Terrace,
Hollywood, California.

Conciliation Committee,
The Screen Writers' Guild
of The Authors' League of America,
Hollywood, California.

Dear Sirs:

The Screen Writers' Guild has my genuine gratitude for painlessly extricating me from a strait-jacket. Mr.

(Continued on Page 16)

Screen Actors' Guild

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	Lois Wilson

Equity President Here For Business and Pleasure

RATHER than vacationing on the Mediterranean as has been his custom, Frank Gillmore, President of Equity, this year combined business with pleasure and came to Hollywood to confer with members of the Screen Actors' Guild and members of Equity.

He attended the Board Meeting February 5 and assisted in clarifying several minor points of the new contract between the Screen Actors' Guild and Equity—matters that, as in most cases of this nature, were not apparent when the original agreement was negotiated. In operation slightly more than three months, the affiliation has exceeded expectation in its beneficial value to both organizations.

As time permits a more complete operation of the agreement, its benefits will become more apparaent.

Guild Becomes Member of L. A. Central Labor Council

TAKING advantage of the affiliation with Union Labor made possible by the Equity charter, Kenneth Thomson and Richard Tucker from the Screen Actors' Guild and Aubrey Blair and Pat Somerset from the Junior Screen Actors' Guild were appointed during the past month as representatives to the Central Labor Council of Los Angeles. On January 24, 1936, they were sworn in and attended their first meeting.

The Central Labor Council contains representatives from all labor organizations and in its weekly meetings discusses problems of its affiliated groups. It serves as a clearing house to air the problems confronted by more than 60,000 union workers in Los Angeles.

Aids Midwinter Labor Frolic

WITH James Cagney as chairman, Ralph Morgan, Lois Wilson, Lucile Gleason and Bela Lugosi from the Senior Guild and Bob Ellsworth and J. G. McMahan from the Junior Guild have been appointed as a committee to cooperate with the Central Labor Council of Los Angeles on the annual Midwinter Labor frolic which will be held in the Shrine Auditorium, February 25. In addition, Kenneth Thomson, Richard Tucker, Aubrey Blair and Pat Somerset, the delegates to the Central Labor Council, are helping to make the affair a success.

Tickets, which are \$1.10 per couple, are available at the offices of the Screen Actors' Guild.

Tone, Crawford Added to Board

THE Board of Directors has been brought to its full strength of 33 members during the past month by the addition of Franchot Tone and Joan Crawford. They replace Arthur Vinton and Richard Tucker who have resigned.

117 New Members

STILL continuing the membership spurt which started the first week in January, 30 in the Senior classification and 87 in the Junior group have been elected as members of the Screen Actors' Guild by the Board of Directors since the last issue of the MAGAZINE which was published January 10. The membership of the organization now totals slightly under 5,000.

NEW SENIOR GUILD MEMBERS

Margaret Armstrong	Egon Brecher
Binnie Barnes	June Clayworth
Clem Bevans	Ernest Cossart
Humphrey Bogart	Esther Dale

Trixie Friganza	Mary Nash
Wynne Gibson	John Qualen
Etienne Girardot	Ernestine Schumann-Heink
Josephine Hutchinson	Al Shean
Frieda Inescort	Sir Guy Standing
William Ingersoll	Fred Stone
Kathleen Lockhart	Robert Taylor
Lindsay MacHarrie	Phil Tead
Fred MacMurray	Mary Treen
Bob Murphy	Charles Trowbridge
Florence Nash	Dorothy Wilson

NEW JUNIOR GUILD MEMBERS

Vera Alden	R. J. Malchow
Rex Alexander	Robert Murrell
Josephine Allen	Cleve Monroe
Margot Armour	Danny Morgan
Patricia Bell	Henry Morris
Nadine Beresford	Gladys Myers
Jane Bishop	Dean Nelson
Albert Boles	Harold Neptune
Bill Brown	Frank A. Newberg
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Margaret McChrystal	Lillian Wertz
Bill McDougall	Alexander Woloshin
Rose McQuoid	Arthur Woodrey
Cactus Mack	Dane Whyte

JUNIOR GUILD NEWS WILL BE FOUND ON PAGE 14

The Chisel Cuts Two Ways . . .

IT has frequently been suggested that the chisel be emblazoned on Hollywood's escutcheon as a symbol of studio practice. The logic of this contention is again demonstrated in the studios' treatment of some of the little fellows; this time the stand-ins. Complaints from this group led to an investigation, which brought a deplorable situation to light.

Here are a number of people, whose services are considered essential to save stars and leading players from unnecessary drudgery, yet, in most studios, they are expected to work for less than the lowest pay of extras. The present scale, except for a favored few who have been put on stock contracts, ranges from \$20.00 a week and overtime at Paramount to \$5.83 per day and overtime at M. G. M.

Now here is where the chisel cuts another way—when the production offices are asked for a living wage, they state flatly that *they expect the actors to make up the difference in the form of a gratuity to the stand-in.* Undoubtedly most of the actors are entirely unaware of this situation. And why should the actors be expected to carry a legitimate production expense from their own salaries?

Lack of adequate compensation is only one of the just grievances of the stand-ins. Following are excerpts from letters explaining the conditions under which they are expected to work:

"Now the stand-ins have been cut and are not carried from the day the star starts to work until he has finished the picture. When the star does not work we do not get paid and when we do work we are paid at this low rate when the other extras are being paid from \$7.50 to \$15.00 a day."

ANOTHER says: ". . . I received a call for a stand-in position having been requested by an actor. I was told that I was to work at an impossibly low salary. I asked if there was no way in which they could arrange it so that I could be paid a living wage as I was anxious to take the job offered, and was told that that was all the studio would pay under any circumstances as it was customary for the actor for whom you were stand-in to compensate you for the difference."

"I refused the position under these conditions as I consider it very unfair to both the actor and the stand-in to have to work under such circumstances.

An actor standing in for a star cannot give his best services if he has to be placed in the position of a valet in order to be paid by a star at the end of a picture.

"It has been the custom of several actors to give their stand-ins a reward at the end of a picture for personal favors received during the filming and *the studios have taken advantage of this fact to cut the salary in half, expecting it to be made up by the players.* It places the stand-in in practically the same condition as a pullman porter or lunch-counter waiter who is not paid a decent wage as the proprietor expects customers to make it up in tips."

A DEFINITE and absolutely discriminatory limitation has been placed on the stand-ins who seek regular extra work between their stand-in jobs. We quote: "Central Casting has refused to register a number of stand-ins and the casting offices of the studios are no longer allowed to request people. Unless we are fortunate enough to make an interview and are selected to work, we are idle until the star goes back to work on a new picture. Many stars make only three or four pictures a year, so that if we are not permitted to do regular extra work between the stars' pictures, our earnings are very limited."

A further instance of discrimination: "When I first started working at _____ as stand-in, I was registered at Central. . . . I never received any calls and I was told that after the new code went into effect my name was taken out."

At some of the studios, wardrobe is another item of expenditure forced upon the stand-in. ". . . I had to furnish all my own wardrobe unless it was a costume picture . . . this item meant an expenditure of several hundred dollars to me. I worked on four pictures before I was able to earn back what I had paid out for my clothes."

Perhaps one of the most serious of the inequities suffered by the stand-ins is the additional work without additional compensation that they must do to retain their jobs. In a list of unfair conditions, one writes:

"Being requested to stand-in for all male players in the cast, including bit players, while the star is working on the set. Being required to work 16 hours a day for several days consecutively without a 12 hour rest period or additional compensation due to staggering of the calls of two or more play-

ers in the cast. Being required to do extra and atmosphere work, and doubling of the star—and at times other players—in long shots and inserts without additional compensation."

Another reports: "It is a common practice at this studio to hire a stand-in for a star and after he or she starts working they find that in order to hold the job they must stand-in for as many as five persons and work as an extra in scenes without further remuneration."

THE foregoing brief excerpts give a fair picture of the general conditions under which stand-ins are expected to work by the studios. One of them sums up the major problem of compensation as follows: "Also it was suggested by the production office that we should talk to the star with whom we are working and ask them to make up the difference between what we make and a living salary. I believe I express the feeling of the average stand-in, who has been in this work for any period of time, that we do not wish this or expect the star to do so. But we would like the backing of the stars to set a fair salary and know we are getting a square deal."

"May I say here that there are a few stand-ins who have been backed up by the star for whom they work and they have been able to get a stock contract or been put upon a flat salary at whatever studio the star may go to for a picture. When we go with a star from one studio to another we always have difficulty arranging our pay. Many times they bother the stars before they will come to an agreement with the stand-in. This is embarrassing to both parties. The casting offices will work with the stars who demand a square deal for their stand-ins but if a stand-in tries to deal with them without the backing of the star they get no place."

The conditions outlined above vary in some small measure in the different studios but the basic injustices are prevalent in them all. Helpless as individuals to correct these conditions, the stand-ins can be helped by the stars and leading players, who should refuse to be parties to any system that calls upon them to pay a legitimate studio expense in the form of a gratuity. It appears that casting and production offices resent the use of stand-ins and are attempting to take out their resentment in a two-way chiseling upon the actors and the stand-ins.

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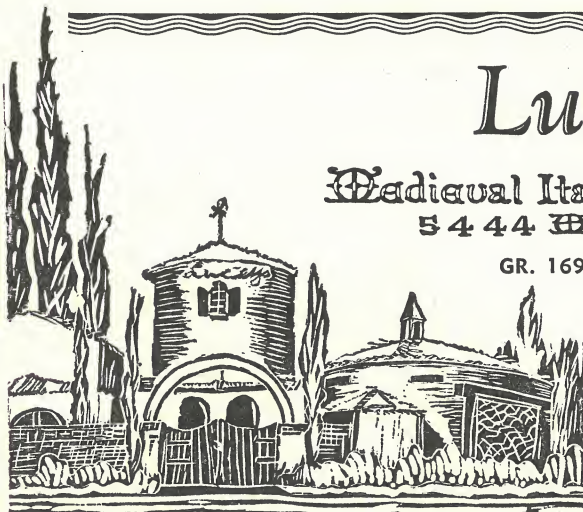
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Rules For Election Approved

PREPARING for the annual election of officers and directors which will be held on or about April 9, 1936, the Board of the Junior Screen Actors' Guild approved the following rules:

1. Any paid-up member may be nominated for an office by 25 members who are in good standing provided the nomination is filed at the Guild office before 5 P. M. on March 31, 1936.

2. Complete tickets may be nominated in the same manner.

3. No nominations will be accepted after March 31 and there will be no nominations from the floor.

4. The following officers will be elected:

- (a) President;
- (b) First Vice-President;
- (c) Second Vice-President;
- (d) Third Vice-President;
- (e) Secretary-Treasurer;
- (f) Eleven members for the Board of Directors.

IN connection with the election, your attention is called to the following resolution passed by the Board of Directors at the meeting of December 3, 1934:

“RESOLVED: That any member of the Junior Screen Actors' Guild who joins or is active in the support of a

rival organization after October 1, 1934, shall forfeit all rights to serve as an officer and on all boards and committees."

It has been decided by the Board that the publication of the notice in *The SCREEN GUILDS' MAGAZINE* makes it official, inasmuch as it then will be presumed to have been brought to the attention of every member.

Oliver Cross On Board

OLIVER A. Cross has been appointed to replace Jimmy Zimmerman on the Board. Zimmerman, an active and hard worker, was forced to resign when outside business reasons took him to San Francisco.

Kieffer, Jones - - Sick

THE members of the Board of Directors extend their felicitations to Partner Jones and Major Phil J. Kieffer, who have been confined to their homes due to illness. We sincerely hope they will recover soon and be with us again.

Given Honary Withdrawal

BECAUSE he has become the business agent for the Costumers Union, Bert Offord has been given an Honorary Withdrawal Card from the Junior Screen Actors' Guild. We wish to extend to Offord and his organization every good wish for success.

Rule Stand-Ins Are Extras

THROUGH the efforts of the Junior Screen Actors' Guild, the case of Evelyn Riggs vs. Columbia Pictures Corporation was brought before the California Industrial Welfare Commission for a test and definite ruling on the status of stand-ins. Miss Riggs is the stand-in for Ruth Chatterton.

The case attempted to determine whether stand-ins were considered as extras when they received a weekly salary and whether those on weekly pay-checks were entitled to overtime.

The Industrial Welfare commission ruled that stand-ins were extras when they received \$65.00 per week or less, or day checks, and as such should be governed by the same rules and regulations as those applying to extra players. According to the ruling, studios now employing stand-ins on a flat weekly basis, must comply with the same regulations as those covering extras, and the stand-ins are entitled to over-time checks. The same applies to those working on day checks.

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direct from only the better vintners' bottle here under ideal conditions—pass the saving on to you. My sincerity is your security, a *money-back* guarantee stands behind every bottle sold. Come in, *taste* and choose from the largest, most select variety of good domestic wines anywhere.

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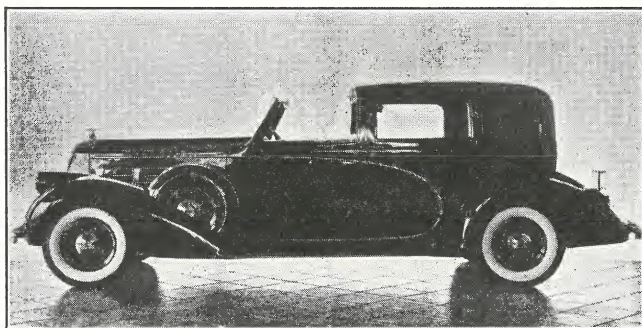


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Writers' Guild

(Continued from Page 10)

Seton I. Miller stifled an unpleasant misunderstanding which others had bungled to magnitude, and did it with such clarity that I believe all parties concerned profited far beyond the money involved. As poor exchange for such service, The Screen Writers' Guild in the person of Mr. Miller gained a friend in an often bewildered writer.

Sincerely,
Robert Lee Johnson.

New Credits Committee

WITH Edwin Justis Mayer as chairman, a committee consisting of Oliver H. P. Garrett, John Grey and Robert Lee has been appointed to determine the feeling of the membership in regards to revision of rules governing credits which appear on the screen. In the near future the committee will meet to determine methods for arriving at a solution to the problem, and at that time questionnaires will probably be mailed to the membership.

Rigby, Deputy At Republic

BECAUSE the studio employs a large number of writers, it has become necessary to appoint a deputy for Republic to act as a liaison officer between members and the Executive Board. Gordon Rigby has accepted the position. A deputy now is available to members at each studio to handle much otherwise neglected business.

Among the many types of matters serviced by deputies are the following:

- Reports of individual complaints;
- Services controversies to be handled by the Guild's Conciliation Commission;
- Reports violations of the Guild Code;
- Handles protests against membership transfers, etc. etc.

Reports to the Guild office about matters handled at least once a week or more often if necessary.

Conciliation Commission Report

SINCE last publishing a report on the matters brought to the attention of the Conciliation Commission, the following is a summary of cases which have been handled by the Commission for Guild members.

Nine credit controversies. In two of these cases, the writers' claims were substantiated, and they were given credit. In six cases, the commission ruled that the writers had not contributed sufficient material to entitle them to screen credit. In one case in which

the member did a "polishing" job on the script, the producer on the picture notified the writer that the Guild did not sanction additional dialogue credit. Upon investigation, it was found that the writer had contributed a substantial portion of the screen play and was entitled to screen play credit. Credit was obtained.

In two cases, writers charged studios with plagiarism. The Commission ruled there was no basis for claim.

In one case in which the studio terminated the writer's employment with two days' pay in a week in which he had worked four days, the extra two days' salary was obtained for the writer.

In one case a member sold two articles to a publishing house. The articles were accepted, but payment was not made. The Commission collected the amount due the writer.

In another case, the writer was dismissed from the studio without notice or a week's pay in lieu of notice, after he had worked twelve weeks in the studio. The producer claimed misconduct on the part of the writer. These charges were withdrawn and a week's salary was collected for the writer.

A writer claimed in one instance, that he was unable to obtain return of scripts from his agent. The Commission obtained these for the writer.

Manuscript Registration Service Available

COPIES of all manuscripts filed with The Screen Writers' Guild Registration Bureau are filed for a period of ten years. This presents an effective means of protecting original stories, scenarios, synopses, etc., for all writers. The fee is 50c to Guild members and \$1.00 to Non-Guild members.

The purpose of the Guild's Registration Bureau is to give the author proof of the priority of his work over any pirated version. The method of achieving this is simple and effective.

A COPY of the manuscript is placed in an envelope, with the registration number, date and time of receipt. This is filed. Ten copies are stamped with the Guild seal, showing the registration number. A charge of five cents is made on each additional copy stamped.

An entry is then made in the Guild's records and thus proof of the date upon which the author's work was completed is provided. No manuscripts are surrendered, except upon absolute proof of ownership.

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The "Reading Bureau" Is Impractical

A GAIN the problem of readers and reading departments crops up. This time it comes to us in the form of a letter from a writer apparently new to the industry. Since there probably are other readers with similar problems, we shall attempt to answer some of his statements.

"... But, since two scenarios, which I sent out recently, were returned to me with the readers' criticism attached," his letter reads, "I have suddenly realized the type of individual who holds some of my bread and butter in the palm of his untried hand."

The type of individual referred to here has written articles for these columns on three different occasions—the September, 1934 and the August and November, 1935 issues. Readers and reading departments have had their say and they have said it well.

The job of the reader in most of the

major studios is to synopsis—not to criticize. Whatever criticism he writes helps merely to "key" the story to save the time of the story editor.

When one considers that the smallest reading department reads a minimum of 5,000 stories a year, the importance of this criticism is apparent. Unfortunately, as in any craft, there are several readers in each studio who are "untried". This condition does not remain for long, however, as there are methods of eliminating those who cannot grasp the technique of reading.

THE letter writer makes another suggestion: "... That the studios appoint The Screen Guild—or create—'a central bureau' for scenarios with the following provisos:

"That they refuse to consider a manuscript that has not had a critical reading by a board of three or more writers upon whose integrity and ability both your organization and the story departments of the studio could depend . . ." The last phrase contains the rub. Who can say what will make a good picture and what will not in this business where, for years, experts have been unable to classify the quality of a picture until it has been released?

Then, too, such a "bureau" is impractical when the volume of work is considered. Here in the Guild office, we register but a small fraction of the original material written in Hollywood. Yet, in the three years our registration bureau has been in existence, more than 10,000 pieces have been registered. We record sometimes as many as 150 stories a week. Add to this the countless number of published short stories, novels and produced plays, and you arrive at a minimum of 5,000 pieces or the number read by the smallest reading department every year.

Space here does not permit further discussion of this matter, but there are sufficient difficulties that cannot be overcome which would stifle the value of such a bureau.

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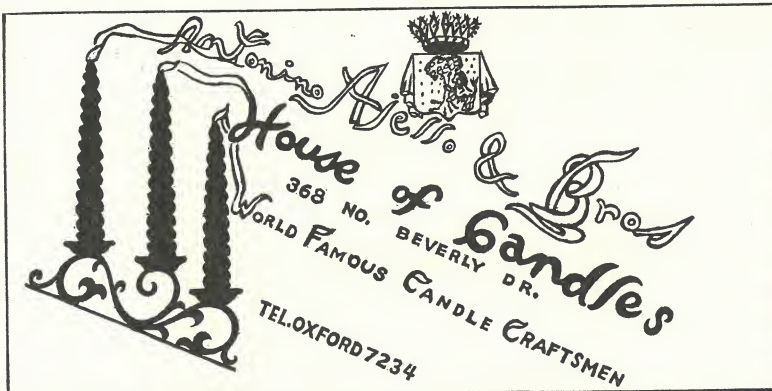
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Los Angeles Releases From
December 21, 1935 to
January 19, 1936

THE period of releases for pictures in the poll this month covers that time which, in show-business, is usually considered the best period of the year; Christmas and New Year's. Hollywood producers groom their best product to reach release during the dates of the poll.

Evidence of the truth of this statement is that one of the following pictures, "Captain Blood", enjoyed a local first-run of three weeks, while several of the others were shown for two weeks before being sent out to neighborhood and second-run theatres.

The list of 27 pictures released in Los Angeles during the period of the poll is as follows:

- "Ah Wilderness"—M. G. M.
- "Bride Comes Home, The"—Paramount
- "Calling of Dan Matthews, The"—Columbia
- "Captain Blood"—Warner Bros.
- "Collegiate"—Paramount.
- "Confidential"—Mascot
- "Dancing Duchess, The"—Vienna Pictures, Ltd.
- "Dangerous"—Warner Bros.
- "Die Czardasourstin"—U. F. A.
- "First a Girl"—Gaumont British
- "Frisco Waterfront"—Republic
- "Hitch Hike Lady"—Republic
- "I Dream Too Much"—R. K. O.
- "If You Could Only Cook"—Columbia
- "King of Burlesque"—20th Century-Fox
- "Lady in Scarlet"—Chesterfield
- "Littlest Rebel, The"—20th Century-Fox
- "Magnificent Obsession"—Universal
- "Man of Iron"—Warner Bros.
- "Mary Burns, Fugitive"—Paramount
- "Mister Hobo"—Gaumont British
- "New Gulliver, The"—Moscow Films
- "Paddy O'Day"—20th Century-Fox
- "Sylvia Scarlett"—R. K. O.
- "Tale of Two Cities"—M. G. M.
- "Whispering Smith Speaks"—20th Cent.-Fox
- "Without Regret"—Paramount



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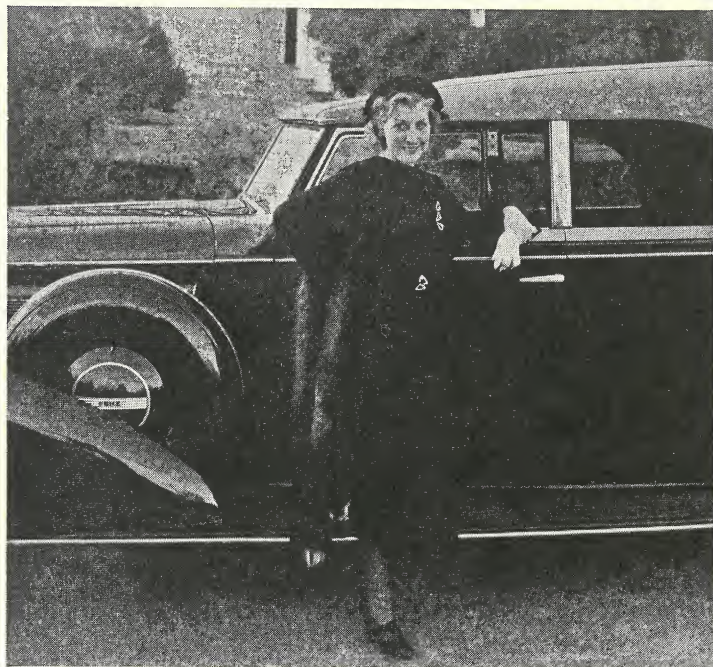
Then let's talk terms. Ford dealers today can make it easier for you to own a Ford V-8 than it has ever been before. New financing arrangements through Universal Credit Company bring down financing cost to a new low. Let's talk it over today.

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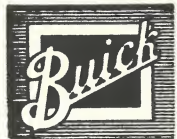
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Apparently A Sell-Out

(Continued from Page 9)

Firesteins. The James Gleasons are bringing six guests; so are the Dudley Digges, the Fredric Marches, the James Cagneys, the Laurence Beilensons, the Joseph Seftons, the Donald Kirkes, the Paul Munis, the J. I. Schnitzers and the Ralph Morgans.

Others who have their reservations include Edward Arnold, Sally Blane, Mrs. Edna C. Brown, the Joseph Cawthornes, Alan Campbell, Robert Cobb, the Rex Coles, Harry Crocker, the John Cromwells, Bette Davis, Mrs. Marion Curtis, the Edward Ellises, Florence Fair, the Abem Finkes, Henry Fonda, Francis Foster, Norman Foster, Janet Gaynor, the Porter Halls, the Hugh Herberts, the Murray Kinnells, the M. C. Levees, Francis Lederer, Anita Loos, Nola Luxford, Rouben Mamoulian, Gertrude Michael, the Chester Morrisises, Clarence Muse, J. Carrol Naish, David Niven, Mahlen Norvell, Merle Oberon, Dorothy Parker, Ernest Pascal, Norman Riley Raine, Jessie Ralph, Marjorie Robertson, Bill Robinson, Carl Schaele, C. Aubrey Smith, John G. Spacey, James Stewart, Lyle Talbot, Robert Taylor, Kenneth Thomson, Lee Tracy, the W. S. Van Dykes, Lois Wilson, Diana Wood, Donald Woods, the John Zublins, Sonia Zublin . . . and many, many more.

Another Abuse Corrected

(Continued from Page 7)

ISTED IN THE UNION A TROUP OF CAVALRY MEN VERSED IN CAVALRY DRILL I SEE NOW THE ERROR AND WILL DO EVERYTHING IN MY POWER TO PREVENT A REPETITION THE MEN HAVE ONLY WORKED THREE DAYS AND HAVE ALREADY BEEN NOTIFIED THAT THIS IS THE TERMINATION OF THEIR ENGAGEMENTS.

VICTOR McLAGLEN.

As a result of the work of the Guild, sixty or seventy men who rely on the picture industry for a livelihood will receive approximately thirty days of employment each and a precedent has been established that means these workers who are trained in the technique will be used in the future.

The case illustrates in actual accomplishment the value to the entire industry of a loyal Guild member, and the value, too, of the latent power behind the organization in its union affiliations.

The Screen Guilds' Magazine

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Credit Where Credit Is Due

(Continued from Page 8)

millions would certainly be interested to own a volume containing a record of their success.

Such a book would, of course, have to be intelligently edited; and contain ample and well written biographical material. Following this would come condensed versions of the scripts of pictures in which the stars have become world famous. Constant illustrations from the endless file of studio stills would recall vividly to the devotee, the pictures of which the condensed text was the backbone.

These, of course, are living and still fabulously successful stars, for whom the volumes would have definite exploitation value. There are other stars, however, whose personalities have given joy to millions who are no longer living. For these the industry might well pause to publish memorials in the same fashion. Fifty years from now there will be virtually no honorable and assembled record of the works of men and women to whom the motion picture business owes an inestimable debt. First to mind come the names of Marie Dressler and Will Rogers.

Equity And Guild Hold Informal Meeting

APPROXIMATELY 500 Equity and Screen Actors' Guild members attended an informal meeting held in the Hollywood Masonic Temple, February 6, after the other forms of this publication had been printed. Morgan Wallace acted as chairman and Frank Gillmore, President of Actors' Equity Association, Kenneth Thomson, Secretary of the Screen Actors' Guild, and Paul Turner, Counsel for AEA, were the speakers.

General problems in connection with the operations of the two organizations under the newly concluded agreement were discussed, as were the problems of the Equity Association and the Equity Council in New York.

Mr. Gillmore outlined briefly the operations of the Forum organization in Equity, while Kenneth Thomson discussed certain problems concerning the Equity and the Screen Actors' Guild affiliation. Questions of those attending were answered by the two speakers.

Turner concluded the meeting when he issued a note of warning in pointing out the imminent appearance of Television to further complicate actors' problems.

February, 1936

Emilio

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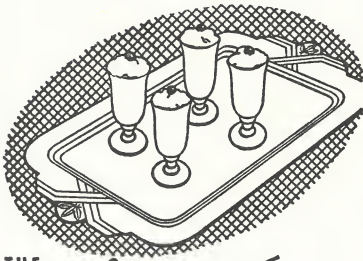
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The Government, A Competitor of Labor

(Continued from Page 1)

that has been or is to come can be found in Hollywood among the acting ranks. There have been hundreds of military pictures made with Hollywood actors who are now walking the streets out of work . . . I think it is about time that the government ceased to be these men's comptitors.

"All the uniforms and equipment that have been used in these military pictures are rotting and lying idle in the Costumers' stores, while the government has taken their business away from them. Is this fair competition?"

"Warner Bros. are now using the military forces in San Diego; they are making no pretense about the use. They are using the men on the government's pay-roll as atmosphere, extras, bit-players and even part players who are speaking lines. They have recently finished "Here Comes the Navy", which is cleaning up at the box-office. The tax-payers who paid to produce it are forced to pay to see the picture.

"If the government wants to let the public see what is being done in the military field, they have the news-reel to exhibit their accomplishments. If it is necessary for the public to see a military picture for educational purposes, I think the proper procedure would be for the government to produce the picture and exhibit it free of charge, give it to the schools, churches, libraries, etc.

". . . . I protest the use of the tax-payers' money for private gain. . . ."

THAT letter tells the story as it existed at the end of 1934. In the slightly more than a year that has elapsed since October 6, 1934, the practice of unfairly competing with motion picture workers has become more frequent and more obvious. But in 1934 the Guild tried to stop the abuse. Our protests were sent to the Department of Navy and the War Department. I received some interesting replies. The one from Claude Swanson, secretary of the Navy, contained the following statement:

"On several occasions the Navy Department has cooperated with the moving picture industry in the production of pictures which would eventually give favorable publicity to the Navy and acquaint our citizens with life at sea. In every case, this has been done without sacrifice to Naval efficiency, or to undue interference with the regular operating schedules of the units concerned.

"The policy of the Navy Department, in all cases, is not to extend co-

operation where it will interfere with private enterprise or individuals. Such cooperation that has been given has been given at no expense to the Federal Government, and it is believed that there is little justified cause for complaint from individuals"

I should like to ask, if cooperation does not interfere with private enterprise or individuals, how is it that the government experts serve as technical advisors when there is a large group of military technical advisors in Hollywood whose sole income is derived from giving advice on military pictures? The accredited technical advisors work on those productions made with motion picture "armies." And what about the sailors used for atmosphere? Shouldn't extras be receiving salaries for similar work? Then the food, supplies like gasoline and costumes, how do produce concerns, oil companies and costume houses benefit, when the government supplies all these things?

GEORGE B. Dern, secretary of the War Department, who answered me in a letter, dated November 17, 1934, made a point of the following:

". . . For this reason the employment of military personnel in photoplays is forbidden except by approval of the War Department and provided certain conditions obtain. Some of these conditions are:

"(a) The picture must possess educational value as either a record of historical incidents or as indication of correct military methods.

"(b) It must not unduly interfere with training programs.

"(c) It would not be practicable were the roles filled by civilians.

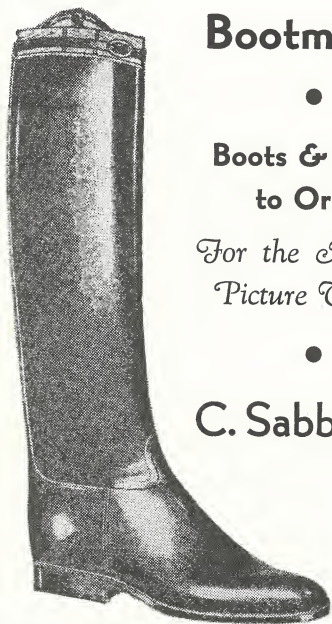
"(d) It does not involve compensation to any officer, enlisted men or military fund other than as a reimbursement for actual expense or loss of property.

". . . . You may rest assured that the War Department is not desirous of competing with civilian enterprise or of depriving labor of employment. Continued efforts will be made to guard against any injustices to your profession as well as to other professions and trades. . . ."

Does this letter explain the recent predominance of Navy and Marine over Army pictures in the Military classifications?

Most of the above happened more than a year ago—when the Screen Actors' Guild, and its branch, the Junior

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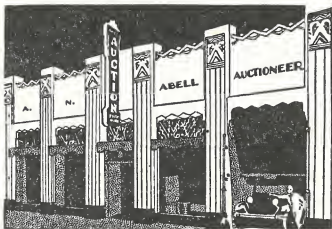
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Screen Actors' Guild, were young, struggling organizations. A protest at that time meant very little. But the internal structure of the Guild has changed since then. It is no longer an infant. Today, as an affiliate of the American Federation of Labor, methods of gaining respect for its views are possible—if not by arbitration and peaceable means, then by more drastic methods.

And so it is that this matter has been presented on the floor of the Central Labor Council of Los Angeles. It was important enough for the affiliated members of the Council to request its secretary to take the matter up with the War and Navy departments, and last week, J. W. Buzzell, the secretary of the local Labor Council, went to Washington to present formal protests to the military departments. And also President Green of the American Federation of Labor has been asked to intervene and condemn the practice.

Abuses, such as the above, can be corrected—with or without the aid of the government. Almost 5,000,000 members of affiliated labor unions throughout the United States make a strong and united force to demand justice for the workers of one of its smaller member bodies who are being affected by the un-democratic and unfair competition of certain branches of the government.

The Guild Theatre

(Continued from Page 6)

as a hot-house for the studios or a try-out dog for New York. It may even find that the climate of its native place is not so good for it and go romping off some day to where the air is traditionally more invigorating. Thinking of a theatre at all in this movie atmosphere seems a pretty futile occupation and yet it is a subject to which the creative talents of this industry respond with an almost pathetic yearning. Perhaps that it is not to be wondered at since the mention of a theatre anywhere sets tongues wagging and hearts beating and all the "artistic" people get so wrought up about it they would love to die.

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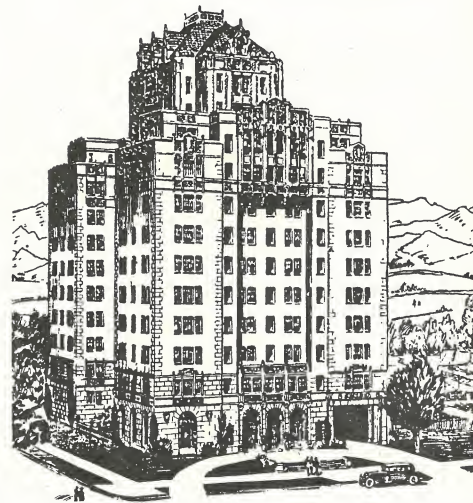
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- A.—Adaptation.
- C.—Continuity.
- D.—Dialogue.
- L.—Lyrics.
- M.—Music.
- *—In Collaboration.

Avery, Stephen Morehouse—Pickford-Lasky
"One Rainy Afternoon" A, C, D.

Berger, Paul—20th Century-Fox
Untitled O*, A*

Bernstein, Isador—Universal
"For The Service" O, A, C, D.

Brackett, Charles—Paramount
"The Turmoil" A*, C*, D*

Braze, A. Laurie—Columbia
"Bless Their Hearts" A*, C*, D*

Breslow, Lou—20th Century-Fox
"Trouble Makers" A*, C*, D*

Bright, John—Paramount
"The Duster" A*, C*, D*

Buchman, Harold—Columbia
"Safari in Manhattan" A*, C*, D*

Buckley, Harold—Warner Bros.
"Carruthers Case" A, C, D

Carstairs, John Paddy—British & Dominions
"Two's Company" A*, C*, D*

Caspary, Vera—Paramount
"It Can't Last" O, A*, C*, D*

Chanslor, Roy—Warner Bros.
"Lost and Found" A, C, D.

Chodorov, Jerry—Republic
"Gentleman from Louisiana" O*, A*, C*, D.

Clark, Harry—M.G.M.
"Absolute Quiet" A, C, D.

Condon, Charles—Republic
"Sitting on the Moon" O*

Cooper, Olive—Republic
"Laughing Irish Eyes" D.

Cowan, Sada—Paramount
"A Son Comes Home" C*, D*

Dillon, Robert—Universal
"P. O. I." O*, C*, D*

Duncan, S. G.—20th Century-Fox
"White Fang" A*, C*, D*

Elgin, Rex—Road Show Films Co.
"Marijuana" O, A, C, D.

Eliscu, Edward—20th Century-Fox
"Trouble Makers" A*, C*, D*

Engel, Samuel G.—20th Century-Fox
"Job" A, C, D.

Fields, Herbert—Paramount
Mary Boland & Charles Ruggles (untitled)
A, C, D.

Fields, Joseph A.—Walter Wanger
"Palm Springs" A, C, D

Fort, Garrett—Universal
"Dracula's Daughter" O, C, D.

Franken, Rose—Pioneer
"Hurdy-Gurdy" O*, A*, C*, D*

Gillett, Ethel—de Liguoro Prod.
"She Who Lives Twice" O, A, C, D.

Goldman, Harold—M.G.M.
"Petticoat Fever" A, C, D.

Gordon, Leon—M. G. M.
"No Hero" A, C, D
"Unguarded Hour" D

Goodrich, Frances—M.G.M.
"A Lady Comes to Town" A*, C*, D*

Grey, John—R.K.O.
"The Farmer In The Dell" C, D.

Hackett, Albert—M.G.M.
"A Lady Comes to Town" A*, C*, D*

Harolde, Ann—Columbia
"Sky Clipper" O*

Hayward, Lillie—Warner Bros.
"The Fortune Hunter" A, C, D.
"Ever Since Eve" A, C, D

Hoffman, Joseph—Warner Bros.
"Murder in Sing Sing" O*, A*, C*, D*

Houser, Lionel—Columbia
Untitled O*, A*, C*, D*

Hughes, Llewellyn—Soskin-Brit. & Dominions
"Shadow on the Wall" O.

Hume, Cyril—M.G.M.
"Tarzan" A, C, D.

Hurlbut, Gladys—M.G.M.
"Susy" D.
"Love on the Run" A*

Jacobs, William—Warner Bros.
"Blood Lines" O*, A*, C*

Johnson, Henry—Paramount
"It Can't Last" A*, C*, D*

Jay, Griffin—Columbia
"Counterfeit Lady" A*, C*, D*,

Kilpatrick, Tom—M.G.M.
"Captains Courageous" A*, C*, D*

Krims, Milton—Warner Bros.
"The Green Light" A*, C*, D*

Lang, Fritz—M.G.M.
"Mob Rule" A*, C*, D*

Lavery, Emmet—M.G.M.
"Captains Courageous" A*, C*, D

Levien, Sonya—20th Century-Fox
"Reunion" O, A, C, D.

Liebmann, Robert—Paramount
"The Old-Timer" A.

Lindsay, Howard—R.K.O.
"I Won't Dance" A, D.

Lipscomb, W. P.—United Artists
"Hurricane" A, C, D.
20th Century Fox
"Under Two Flags" A, C, D.

Loeb, Lee—Columbia
"Safari in Manhattan" A*, C*, D*.

Logan, Helen—20th Century-Fox
"Charlie Chan at the Race Track" A*

Lowe, Sherman L.—Imperial
"High Hat" A, C, D.

Macaulay, Richard—Warner Bros.
"Earthworm Tractors" A*, C*, D*

Malloy, Doris—20th Century-Fox
Untitled O.

Markson, Ben—Universal
"No Place Like Home" A, C, D.

McConville, Bernard—Republic
"West of God's Country" O, A, C, D.

McCoy, Horace—Walter Wanger
"Spendthrift" A, C, D.

Meloney, William Brown—Pioneer Pictures
"Hurdy-Gurdy" O*, A*, C*, D*

Miller, Seton I.—Warner Bros.
Edward G. Robinson story A, C, D.

Moffitt, Jeff—Hal Roach-M.G.M.
"Kelly the Second" O, A, C, D.

Morgan, Ainsworth—M.G.M.
"The Gorgeous Hussy" A, C, D.

Nichols, Dudley—R.K.O.
"Mary of Scotland" A, C, D.

Norton, Grace—Universal
"Reno in the Fall" O.

O'Brien, Edwin K.—C. C. Burr Prod.
"Reckless Roads" D.

O'Conner, Frank—Paramount
"The Great Houdini" O*, A*, C*, D*

Offner, Mortimer—R.K.O.
"Quality Street" A, C, D.

Paramore, Edwin C., Jr.—M. G. M.
"Suicide Club" A*, C*, D*

Partos, Frank—Paramount
"Duchess" A*, C*, D*

Pascal, Ernest—20th Century-Fox
"Lloyd's of London" O, A, C, D.

Perez, Paul—Chesterfield
"August Week-End" A, C, D.



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Perrin, Nat—20th Century-Fox
"Pigskin Parade" O*, A*, C*, D*

Reed, Tom—Warner Bros.
"Golddiggers of 1936" A, C, D.

Reeves, Theodore—Paramount
"And Sudden Death" A*, C*, D*

Rivkin, Allen—20th Century-Fox
"Dance Away" A, C, D.

Rogers, Sherman—Republic
"Sitting on the Moon" O*

Ruthven, Madeleine—Paramount
"And Sudden Death" A*, C*, D*

Sandlin, Sally—20th Century-Fox
Untitled O*, A*

Sayre, Joel—20th Century-Fox
"Wooden Crosses" O*, A*, C*, D*

Schary, Dore—Paramount
"The Great Houdini" O*, A*, C*, D*
"The Public Must Eat" O*, C, D.

Sheekman, Arthur—20th Century-Fox
"Pigskin Parade" O*, A*, C*, D*

Simmons, Michael L.—Paramount
"Good for Nothing" A, C, D.

Slesinger, Tess—M.G.M.
"The Good Earth" C, D.

Starling, Lynn—M.G.M.
"Picadilly Jim" A, C, D.

Tasker, Robert—Paramount
"The Duster" A*, C*, D*

Taylor, Dwight—M.G.M.
"Maytime" A, C, D.

Unterberger, Sally—Universal
"P. O. I." O*, C*, D*

Veiller, Anthony—R.K.O.
"One to Two" A, C, D.

Wald, Jerry—Paramount
"The Public Must Eat" O*

Ward, Luci—Warner Bros.
"The Devil's on the Bum" O, A, C, D.

Watson, Robert—Columbia
"Secret Patrol" A*, C*, D*

Wead, Frank—Warner Bros.
"China Clipper" O, A, C, D.

Whately, Roger—Columbia
"Sky Clipper" O*

Wilson, Carey—M.G.M.
"Countess Walewska" A*, C*, D*

Yost, Dorothy—R.K.O.
"I Won't Dance" A*, C*

Articles, Books, Plays, Stories

Anthony, Stuart—"Come Angel Band" (Play) *
Lee Shubert.

Cowan, Sada—"Collaboration" (Play) Writers' Club.

Cowan, Sada—Personality Article (fiction)
Detroit Free Press

Goldman, Harold—"Co-Respondent Unknown"
(Play) Kenneth Mackenna.
"Now and Forever" (Story) Modern Story
Selection (January)

Goodrich, John F.—"Crack-Up" (Novel)

Hughes, Llewellyn—"Shadow on the Wall"
(Story) American Weekly.
"Circus Goes to Town" (Story) This Week.

Lavery, Emmet—"Monsignor's Hour" (One
Act Play) Stage (January).

"First Legion" (Play) Budapest, Vienna
(Josefstadt), Prague and Zurich.

Macaulay, Richard—"Take a Number" (Story)
Saturday Evening Post.

Nichols, Dudley—"Come Angel Band" (Play) *
Lee Shubert.

Norton, Grace—"Love and Betray" (Story)
Fawcett Publications.

Ullman, Elwood—"Igloos," Judge—Seven Hu-
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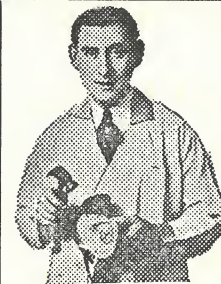
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Is It Good or Bad?

(Continued from Page 4)

"You said 'go on,'" I answer, "and I want to know why—and where do you want me to go?"

Now he's getting sore. His lip curls up and I know this is the start of a sneer. "Oh," he says, "I suppose you think you know all the answers, you've got your ear to the ground." I look down on the street, six feet below my eyes. Hmmm. My ear's a long way down from the ground and even when I sleep, it's about three feet. But was he complimenting me? Did what he say as a slur really mean a virtue? If I did have my ear to the ground, what could I hear? Or maybe his insult was meant to imply that I have my finger on the pulse of things. But where do you feel to get the pulse of things? Is it good or is it bad to have your ear to the ground and keep your finger on the pulse of things? I shrug my shoulders. Really I do.

Maybe I "don't know enough to come out of the rain"—or maybe I "don't care whether school keeps"—or maybe I've "got nothing on the ball." It's possible. But before I believe you, you'll have to prove to me the virtue of coming out of the rain, of being interested in higher education and of putting something *on* the ball!

When I think I'm right, I'll argue "at the drop of a hat"—if I can find a hat or if my adversary wants to drop his hat, but what if we both feel like going hatless, is that good or bad? And if a proposition is "as clean as a hound's tooth" should I buy it—not knowing a thing about canine molars? Those pies they advertise—"like mother used to make"—is that good? Or should I be wary, remembering my mother's steak?

It drives me crazy, the whole thing. Maybe I need straightening out, clarifying. It's possible. If anyone can do it and if it doesn't cost me my life, "I'll be tickled to death."

We Need Your Help

WE have a problem that the editorial committees have attempted to solve, with little success. We must find filler material—items of from 50 to 200 words—to fill spaces such as this, that maintain the serious professional tone and policy of this publication, and yet are interesting and complete in themselves.

So, since this is your magazine, published for and by you, we are asking for suggestions. What do you feel should comprise the filler material in this publication? Please address your suggestions to the editor.

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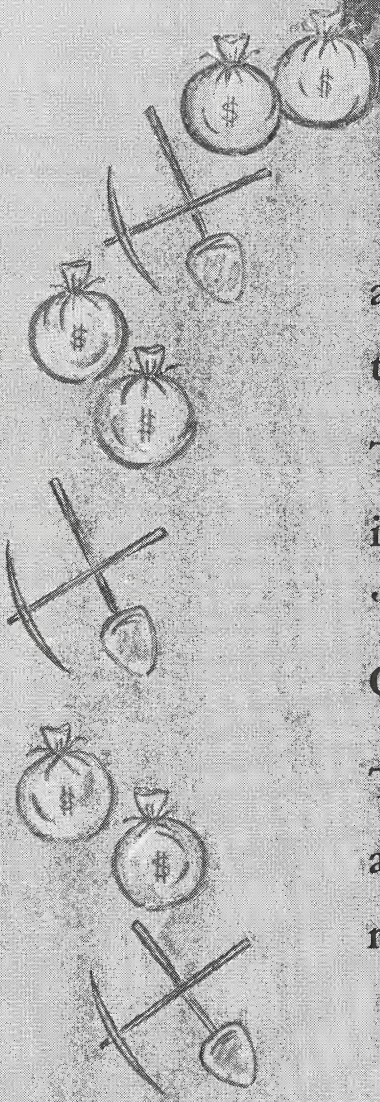
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